

MUSIC
AND

FOR TRUMPET
STRINGS

STEPHEN CHENETTE

ASSISTED BY

SUSAN CHENETTE

AUDREY KING

NANCY HERMISTON

FUJIKO IMAJISHI

KATHRYN WUNDER

MAURICE PELLETIER

JANE MCADAM

GEORGE BROUGH

TRUMPET

PIANO

CELLO

SOPRANO

VIOLIN

VIOLIN

VIOLA

DOUBLE BASS

HARPSICHORD

WALTER HALL, EDWARD JOHNSON
BUILDING AT 8:30 P.M.
DECEMBER 5, 1974

THURSDAY SCHOLARSHIP SERIES
FACULTY OF MUSIC
UNIVERSITY OF TORONTO

" Cantata No.51: Jauchzet Gott in allen Landen

J.S. Bach
(1865-1750)

Aria: "Jauchzet Gott in allen Landen"

Recitativo: "Wir beten zu dem Tempel an"

Aria: "Höchster, mache deine Güte"

Choral: "Sei Lob und Preis mit Ehren"
"Alleluja"

NANCY HERMISTON, soprano

Sonate (1958) pour Trompette en Ré
et Violoncelle, op. 21

Yves Chardon

Allegro vivo

Lento, con indifferenzia

Andante

Lento

Vivace

AUDREY KING, cello

i n t e r m i s s i o n

Quintet (1971) for Trumpet and Strings

Lawrence Hartzell

FIRST PERFORMANCE

Lento espressivo

Allegro agitato

Molto Adagio

Vivace

Septet, op.65 for Trumpet, String
Quintet, and Piano

Camille Saint Sæens
(1835-1921)

Préambule

Menuet

Intermède

Gavotte et Final

SUSAN CHENETTE, piano

Bach's Cantata No. 51 carries a designation for the fifteenth Sunday after Trinity, but Bach added in his own writing "et in ogni tempo" (and at any time.) No doubt Bach intended this to mean other occasions in the Church year, but musicians have seized upon this excuse to perform this wonderful music in other contexts. Jauchzet Gott is one of a few Cantatas to find an active life in the concert hall. The trumpet of Bach's time was a long, valveless "natural" trumpet which could be played diatonically in its upper partials. The instrument used tonight is a "piccolo", or soprano trumpet. This type of instrument was developed in the late nineteenth century to enable modern players to cope with the soft and delicate high register playing required in baroque music.

Yves Chardon had a concert career as a cellist in Europe before joining the Boston Symphony under Koussevitzky. In 1944 he became associate conductor and principal cellist of the Minneapolis Symphony under Mitropoulos. After Minneapolis, he conducted the Havana Philharmonic and the Florida Symphony, and then became principal cellist of the Metropolitan Opera. He resigned this post after a decade in order to devote himself to composition and chamber music. The Sonata for D Trumpet and Cello has become a staple in the chamber literature for the trumpet.

Lawrence Hartzell was born in Pennsylvania in 1942. He is a graduate of Baldwin Wallace College in Ohio, and holds the degrees of master of music and PhD from the University of Kansas. He has been a professor of theory and composition at the University of Wisconsin in Eau Claire, and is presently chairman of the department of theory and composition at Baldwin Wallace College. About the Quintet, he has stated that it is the culmination of his early style period, during which he was heavily influenced by Bartok. The Quintet for Trumpet and Strings was written for, and is dedicated to, Stephen Chenette.

The Septet, opus 65, by Saint-Saëns, is a unique composition; it is the only piece using this combination of instruments in the entire published literature of music, and it is virtually the only work by a major composer in the nineteenth century to use the trumpet in other than an orchestral capacity. That Saint-Saëns included the trumpet in the Septet was not necessarily due to his enthusiasm for the instrument but rather because of a musical society in Paris at that time called La Trompette. Saint-Saëns was a frequent guest at their informal musical soirées, and it was for such an occasion that the Septet was written. Other compositions which he wrote for performance at the Society include the ever popular Carnival of the Animals.

Saint-Saëns was a musical scholar, as well as a composer, who was undoubtedly aware of the many baroque compositions for trumpet, strings, and keyboard instruments and The Septet harks back to French music of the 17th

and 18th centuries. The title of the first movement, Préambule, or Prelude, is given its baroque meaning as the first movement of a special composition. The Minuet was a dance of rustic origin which, about the year 1650, was introduced at the court of Louis XIV. Leichtentritt has said that minuets "express the rococo spirit to perfection." The Intermède, or Intermezzo, was introduced by French Baroque composers as an interlude between the acts of Italian operas. The Gavotte is a French dance of the seventeenth century which Lully introduced into his ballets and operas, and it was often used as one of the optional dances in instrumental and keyboard suites. The Finale is in fugal style. (Notes by Stephen Chenette)

Stephen Chenette is professor of trumpet, chamber music, and conductor of bands at the Faculty of Music.

Susan Chenette is on the piano faculty at Havergal College.

Nancy Hermiston is a graduate of the Faculty of Music, and is currently enrolled in the opera department. She will be featured in lead roles in opera department productions this season.

Audrey King is a member of the Toronto Symphony on leave to complete a master's degree in performance at the Faculty of Music.

Fujiko Imaishi, Kathryn Wunder, Maurice Pelletier, and Jane McAdam are members of the Toronto Symphony and graduates of the Faculty of Music.

Dr. George Brough, one of Toronto leading keyboard artists, is an instructor at the Faculty of Music.

The Scholarship Concert Committee wishes to thank all of tonight's performers for contributing their services at this concert.

NEXT EVENT: SUNDAY, DECEMBER 8, 1974 - WALTER HALL AT 3 P.M.
UNIVERSITY OF TORONTO CONCERT CHOIR AND UNIVERSITY
SINGERS. Conductor, CHARLES W. HEFFERNAN

NEXT SCHOLARSHIP CONCERT: THURSDAY, JANUARY 16, 1975
CHRISTOPHER WEAIT, BASSOON
EUGENE RITTICH, FRENCH HORN
GEORGE BROUGH, PIANO AND HARPSICHORD